

EXAMINATION-QUESTIONS
ON
THE FIRST TWO BOOKS
OF
MILTON'S PARADISE LOST;

PRECEDED BY A COPIOUS VARIETY OF
CRITICAL OBSERVATIONS.

BY THE
REV. J. HUNTER, M.A.

TORONTO;
JAMES CAMPBELL AND SON.

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CRITICAL OBSERVATIONS

OF VARIOUS WRITERS ON

MILTON'S PARADISE LOST.

1. **E**PIC POETRY describes in an imaginative form some signal action, or series of actions and events, usually the achievements of some eminent hero; it deals mainly with external facts and occurrences, and is thus distinguished from Lyrical Poetry, which directly expresses the feelings and emotions of the poet himself. Lyrical passages occasionally occur in epic poems.

2. '*Paradise Lost*, perhaps the greatest continuous effort of human imagination, had originally the form of a drama, of which several plans remain. The epical form, however, at last asserted its superiority, although enough of the drama remains in the present poem to enable us to trace with some distinctness the shape which it probably assumed.'—*Penny Cyclopædia*.

3. Want of 'poetical justice' has been objected to Milton's Fable, as 'the *hero* [Man] is unsuccessful, and by no means a match for his enemies. This gave occasion to Mr. Dryden's reflexion, that the Devil was in reality Milton's hero. The *Paradise Lost* is an epic or a narrative poem, and he that looks for a *hero* in it, searches for that which Milton never intended; but if he will needs fix the name of a hero upon any person in it, it is certainly the Messiah who is the hero, both in the principal Action and in the chief Episodes.'—ADDISON'S *Spectator*, No. 297.

Perhaps the *Paradise Lost* cannot properly be denominated an Heroic Poem, as it is difficult to show that any one of the characters introduced in it is the hero of the piece. 'Adam, Satan, and the Messiah, have their respective partisans. If a hero mean the most interesting and impressive character in an Epos, then Dryden is right, and Satan is the hero. If a hero mean the being you most sympathise with, then Adam is the hero. If a hero mean the personage who turns the tide of the plot, and gathers the greatest glory around him from the issue, then the Messiah is the hero.'—GILFILLAN's *Critical Estimate of the Genius and Poetical Works of Milton*.

1. 'The first thing to be considered in an epic Poem is the Fable, which is perfect or imperfect, according as the *action* which it relates is more or less so. This *action* should have three qualifications in it: first, it should be but *one action*: secondly, it should be an *entire action*: and, thirdly, it should be a *great action*.'

'Homer [in the *Iliad*], to preserve the *unity* of his *action*, hastens into the midst of things. He opens his poem with the discord of his princes, and artfully interweaves, in the several succeeding parts of it, an account of everything material which relates to them, and had passed before that fatal dissension. After the same manner, Æneas [in the *Æneid*] makes his first appearance in the Tyrrhene Seas, and within sight of Italy, because the *action* proposed to be celebrated was that of his settling himself in Latium. But because it was necessary for the reader to know what had happened to him in the taking of Troy, and in the preceding parts of his voyage, Virgil makes his hero relate it by way of Episode in the second and third Books of the *Æneid*: the contents of both which Books come before those of the first Book in the thread of the story, though, for preserving of this unity of *action*, they follow them in the disposition of the poem. Milton, in imitation of these two great poets, opens his *Paradise Lost* with an infernal council plotting the Fall of Man, which is the *action* he proposed to celebrate; and as for those great actions, which preceded in point of time,—the Battle of the Angels and the Creation of the World, (which would have entirely

destroyed the unity of his principal *action*, had he related them in the same order that they happened,)—he cast them into the fifth, sixth, and seventh Books, by way of Episode to this noble poem.'

'The second qualification required in the *action* of an epic poem, is, that it should be *an entire action*. An *action* is entire when it is complete in all its parts; or, as Aristotle describes it, when it consists of a beginning, a middle, and an end. Nothing should go before it, be intermixed with it, or follow after it, that is not related to it; as, on the contrary, no single step should be omitted in that just and regular process which it must be supposed to take from its original to its consummation. Thus we see the anger of Achilles in its birth, continuance, and effects; and Æneas's settlement in Italy carried on through all the oppositions in his way to it, both by sea and land. The *action* in Milton excels, I think, both the former in this particular; we see it contrived in Hell, executed upon Earth, and punished by Heaven. The parts of it are told in the most distinct manner, and grow out of one another in the most natural method.'

'The third qualification of an epic poem is its *greatness*. The anger of Achilles was of such consequence that it embroiled the kings of Greece, destroyed the heroes of Troy, and engaged all the gods in factions. Æneas's settlement in Italy produced the Cæsars, and gave birth to the Roman Empire. Milton's subject was still greater than either of the former: it does not determine the fate of single persons or nations, but of a whole species.'—ADDISON, No. 267.

5. 'It is possible that the traditions on which the *Iliad* and *Æneid* were built had more circumstances in them than the history of the Fall of Man, as it is related in Scripture. Besides, it was easier for Homer and Virgil to dash the truth with fiction, as they were in no danger of offending the religion of their country by it. But as for Milton, he had not only a very few circumstances upon which to raise his poem, but was also obliged to proceed with the greatest caution in every thing that he added out of his own invention. And, indeed, notwithstanding all the restraints he was under, he has filled

his story with so many surprising incidents, which bear so close an analogy with what is delivered in Holy Writ, that it is capable of pleasing the most delicate reader, without giving offence to the most scrupulous.'—ADDISON, No. 267.

6. 'Homer has excelled all heroic poets in the multitude and variety of his *characters*. Every god that is admitted into his poem acts a part which would have been suitable to no other deity. His princes are as much distinguished by their manners as by their dominions. Virgil falls infinitely short of Homer in the characters of his poem, both as to their variety and novelty.'

'If we look into the characters of Milton, we shall find that he has introduced all the variety his Fable was capable of receiving. The whole species of mankind was in two persons at the time to which the subject of his poem is confined. We have, however, four distinct characters in these two persons. We see Man and Woman in the highest innocence and perfection, and in the most abject state of guilt and infirmity. The two last characters are, indeed, very common and obvious; but the two first are not only more magnificent, but more new, than any characters either in Virgil or Homer, or indeed in the whole circle of Nature.'—ADDISON, No. 273.

'Milton has certainly triumphed over one difficulty of his subject—the paucity and the loneliness of its human agents; for no one, in contemplating the garden of Eden, would wish to exchange it for a more populous world. His earthly pair could only be represented, during their innocence, as beings of simple enjoyment and negative virtue, with no other passions than the fear of Heaven and the love of each other. Yet from these materials what a picture has he drawn of their homage to the Deity, their mutual affection, and the horrors of their alienation!'—CAMPBELL's *Essay on Poetry*.

7. 'Milton was so sensible of this defect in the subject of his poem, and of the few characters it would afford him, that he has brought into it two actors of a shadowy and fictitious nature, in the persons of Sin and Death; by which means he has wrought into the body of his Fable a very beautiful and well-invented Allegory. But, notwithstanding the fitness of

this Allegory may atone for it in some measure, I cannot think that persons of such a chimerical existence are proper actors in an epic poem; because there is not that measure of probability annexed to them which is requisite in writings of this kind.'—ADDISON, No. 273.

'Where he tells us that Victory sat on the right hand of the Messiah when he marched forth against the rebel Angels, that at the rising of the Sun the Hours unbarred the gates of Light, that Discord was the daughter of Sin; where, describing the singing of the nightingale, he adds, *Silence was pleased*; and, upon the Messiah's bidding peace to the chaos, *Confusion heard his voice*: it is plain that these instances, in which persons of an imaginary nature are introduced, are such short allegories as are not designed to be taken in the literal sense, but only to convey particular circumstances to the reader, after an unusual and entertaining manner. But when such persons are introduced as principal actors, and engaged in a series of adventures, they take too much upon them, and are by no means proper for an heroic poem, which ought to appear credible in all its principal parts.'—ADDISON, No. 357.

'The Allegory of Sin and Death is a very finished piece in its kind, when it is not considered as a part of an epic poem. The genealogy of the several persons is contrived with great delicacy. Sin is the daughter of Satan, and Death the offspring of Sin. The incestuous mixture between Sin and Death produces those monsters and hell-hounds which from time to time enter into their mother, and tear the bowels of her who gave them birth: these are the terrors of an evil conscience, and the proper fruits of Sin, which naturally rise from the apprehensions of Death. The reader will observe how naturally the three persons concerned in this Allegory are tempted by one common interest to enter into a confederacy together; and how properly Sin is made the Portress of Hell, and the only being that can open the gates to that world of tortures.'—ADDISON, No. 309.

Gilfillan refers to the Allegory of Sin and Death as an example of the grotesque; but he adds, 'It abounds in most powerful poetry. For eloquence, interest, terrific suspense,

there is nothing in the whole poem finer than the interview between Satan and his ghastly son.'—'We think that to the same category of grotesqueness must belong the scene between Satan and the Anarchs of Chaos, although here, too, the apparent absurdity is redeemed by the splendour of the poetry.'

'If we look into the fiction of Milton's Fable, though we find it full of surprising incidents, they are generally suited to our notions of the things and persons described, and tempered with a due measure of probability. I must only make an exception to the Limbo of Vanity, with his episode of Sin and Death, and some of the imaginary persons in his Chaos. These passages are astonishing, but not credible; the reader cannot so far impose upon himself as to see a possibility in them; they are the description of dreams and shadows, not of things or persons.'—ADDISON, No. 315.

a. 'Another principal actor in this poem is the great Enemy of mankind. This crafty being makes a much longer voyage than Ulysses, puts in practice many more wiles and stratagems, and hides himself under a greater variety of shapes and appearances.'—ADDISON, No. 273.

'The thoughts in the first speech and description of Satan are wonderfully proper to give us a full idea of him. His pride, envy and revenge, obstinacy, despair, and impenitence, are all of them very artfully interwoven. In short, his first speech is a complication of all those passions which discover themselves separately in several other speeches in the poem. The whole part of this great Enemy of mankind is filled with such incidents as are very apt to raise and terrify the reader's imagination. Of this nature is, his being the first that awakens out of the general trance, with his posture on the burning lake, his rising from it, and the description of his shield and spear; to which we may add his call to the fallen Angels that lay plunged and stupefied in the sea of fire. But there is no single passage in the whole poem worked up to a greater sublimity than that wherein his person is described, in those celebrated lines, *He above the rest in shape and gesture, &c.* His sentiments are every way answerable to his character, and suitable to a created being of the most exalted and most

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depraved nature. Amidst those impieties which this enraged Spirit utters, the author has taken care to introduce none that is not big with absurdity, and incapable of shocking a religious reader: his words, as the poet describes them, bearing only a *semblance of worth, not substance*. He is likewise with great art described as owning his Adversary to be almighty. Whatever perverse interpretation he puts on the justice, mercy, and other attributes of the Supreme Being, he frequently confesses his omnipotence, that being the perfection he was forced to allow him, and the only consideration which could support his pride under the shame of his defeat. Nor must I here omit that beautiful circumstance of his bursting out in tears upon his survey of those innumerable spirits whom he had involved in the same guilt and ruin with himself.—ADDISON, No. 303.

'The Miltonic Satan is undoubtedly one of the most stupendous and awful creations of poetry,—one of its grandest studies; but there is an heroic grandeur in it which wins, do what you will, a human sympathy. It is impossible to look on the apostate Angel without awe, and somewhat of admiration rather than abhorrence; sometimes, perhaps, without something of pity, as in that famous passage, "Thrice he essayed," &c. It was from such a representation of Satan as is given throughout the poem, that Arnold's deep religious feeling revolted,' &c.—REED's *Eng. Literature*.

'That superior greatness and mock-majesty which is ascribed to the Prince of the fallen Angels, is admirably preserved in the beginning of the second Book. His opening and closing the debate, his taking on himself that great enterprise at the thought of which the whole infernal assembly trembled, his encountering the hideous phantom who guarded the gates of Hell, are instances of that proud and daring mind which could not brook submission, even to Omnipotence. The same boldness and intrepidity of behaviour discovers itself in the several adventures which he meets with during his passage through the regions of unformed matter, and particularly in his address to those tremendous powers who are described as presiding over it.'—ADDISON, No. 309.

'The character of Satan is pride and sensual indulgence,

finding in self the sole motive of action. Milton has carefully marked in his Satan the intense selfishness, the alcohol of egotism, which would rather reign in Hell than serve in Heaven. To place this lust of self in opposition to denial of self, or duty, and to show what exertions it would make, and what pains endure, to accomplish its end, is Milton's particular object in the character of Satan. But round this character he has thrown a singularity of daring, a grandeur of sufferance, and a ruined splendour, which constitute the very height of poetic sublimity.'—COLERIDGE, *Lecture X*.

'The sublime element which was in Milton, condensed most fully and culminated in the idea of Satan. He means to give the history of Individual Will, perverted and placed in deadly antagonism with General Will—that is, with the will of God; and to this perverted Will he must link a form and person, the loftiest and most potent of which the imagination can conceive; a person, too, of the reality of whose existence the Bible had informed him.'—GILFILLAN.

Satan's trust was 'to have equalled the Most High;' he disputed the 'monarchy,' or 'sole reigning' supremacy, of God; and expected, not to disenthroned entirely a being of 'utmost power,' but to reduce him from being 'the King of Heaven' to being a 'King of Heaven,' and to establish a kind of Manichæan opposition, whereby evil should divide empire with good. So Moloch's 'trust was with the Eternal to be deemed equal in strength, and rather than be less, cared not to be at all.' After the defeat, Satan sought his happiness in destroying that of others,—'all pleasure to destroy, save what is in destroying; other joy to me is lost.'—*Paradise Lost*, ix. 477.

9. 'The part of Moloch is, in all its circumstances, full of that fire and fury which distinguish this spirit from the rest. He is described in the first Book as besmeared with the blood of human sacrifices, and delighted with the tears of parents and the cries of children. In the second Book he is marked out as the fiercest Spirit that fought in Heaven. Milton has represented this violent, impetuous Spirit as the first that rises in the assembly to give his opinion. Accordingly, he declares himself abruptly for war, and appears incensed at his com-

panions for losing so much time as even to deliberate upon it. All his sentiments are rash, audacious, and desperate. Such is that of arming themselves with their tortures, and turning their punishments upon him who inflicted them. His preferring annihilation to shame or misery, is also highly suitable to his character; as the comfort he draws from their disturbing the peace of Heaven—that if it be not victory it is revenge—is a sentiment truly diabolical, and becoming the bitterness of this implacable Spirit.'—ADDISON, No. 309.

10. 'Belial is described in the first Book as the idol of the lewd and luxurious. He is, in the second Book, pursuant to that description, characterised as timorous and slothful. We find his sentiments in the infernal assembly every way conformable to his character. Such are his apprehensions of a second battle, his horrors of annihilation, his preferring to be miserable rather than *not to be*. I need not observe that the contrast of thought in this speech and that which precedes, gives an agreeable variety to the debate.'—ADDISON, No. 309.

11. 'Mammon's character is so fully drawn in the first Book, that the poet adds nothing to it in the second. We were before told that he was the first who taught mankind to ransack the earth for gold and silver, and that he was the architect of Pandæmonium. His speech in this Book is every way suitable to so depraved a character. How proper is that reflection, of their being unable to taste the happiness of Heaven were they actually there, in the mouth of one, who, while he was in Heaven, is said to have had his mind dazzled with the outward pomps and glories of the place, and to have been more intent on the riches of the pavement than on the beatific vision.'—ADDISON, No. 309.

12. 'Beëlzebub is reckoned the second in dignity. There is a wonderful majesty described in his rising up to speak. He acts as a kind of moderator between the two opposite parties, and proposes a third undertaking, which the whole assembly gives in to. The motion he makes of detaching one of their body in search of a new world, is grounded upon a project devised by Satan, and cursorily proposed by him in the first Book.'—ADDISON, No. 309.

13. 'He has divided the general angel or fiend element into a variety of finely individualised forms; and he has adapted the language to the character of each. Satan, Moloch, Belial, Mammon, Beëlzebub, — all are fallen, eloquent, bold, — all in torment, hate, and hell, but distinct as are columns of different architectures. Satan is the infernal egotist; Moloch is rash and desperate, his fury vents itself in rugged laconics, in gasps and howls of hatred; Belial is the subtle, far-revolving fiend, and his eloquence is fluent and sweet, — a stream of sugared poison; Mammon is the down-looking demon, and his words, like his thoughts, seek the centre; Beëlzebub's speeches, like his character, are calm, measured, — his talk is just thinking made audible, and has withal a cast of grave, terrific irony, which he fears not to apply to his fellow-fiends.' — GILFILLAN.

14. 'Another circumstance of admirable originality and effect in the supernatural delineations of the *Paradise Lost* is the singular felicity with which Milton has given variety and interest to the personages of his fallen angels, by considering them as the demons afterwards destined to mislead mankind under the guise of the deities of classical mythology.' — SHAW'S *Eng. Literature*.

15. 'There is another circumstance in the principal actors of the *Iliad* and *Æneid*, — the authors having chosen for their heroes persons so nearly related to the people for whom they wrote. Achilles was a Greek, and Æneas the remote founder of Rome. By this means their countrymen (whom they principally proposed to themselves for their readers) were particularly attentive to all the parts of their story, and sympathised with their heroes in all their adventures.'

'Milton's poem is admirable in this respect, since it is impossible for any of its readers not to be related to the persons who are the principal actors in it. But what is still infinitely more to its advantage, the principal actors are not only our progenitors but our representatives: we have an actual interest in everything they do, and no less than our utmost happiness is concerned and lies at stake in all their behaviour.' — ADDISON, No. 273.

16. 'In Milton the machinery * is of more importance [than in Homer and Virgil], and less separable from the poem; and for this plain reason, that the supernatural beings are themselves the heroes of the poem, and the human comparatively secondary and episodical characters. Yet, what would the poem be but for the scenes in Eden, and the human pair which it shelters, "imparadised in one another's arms" ? It is in reference to them; and their fortunes and fate, that all the supernatural machinery around them acquires interest and significance; that we share in the interest produced by the debate of the fallen cherubim, and watch with an ominous presentiment the onward flight of Satan, "coasting the wall of Heaven on this side Night," upon that evil mission of which the object was the fall of man.'—*Edinburgh Review*, vol. lxvi.

17. 'Homer and Virgil introduced persons whose characters are commonly known among men. Milton's characters, most of them, lie out of Nature, and were to be formed purely by his own invention. It was much easier, therefore, for Homer to find proper sentiments for an assembly of Grecian generals, than for Milton to diversify his infernal council with proper characters, and inspire them with a variety of sentiments. The loves of Dido and Æneas are only copies of what has passed between other persons. Adam and Eve, before the Fall, are a different species from that of mankind who are descended from them; and none but a poet of the most unbounded invention, and the most exquisite judgment, could have filled their conversation and behaviour with so many apt circumstances during their state of innocence.'—ADDISON, No. 279.

18. 'Milton's chief talent, and indeed his distinguishing excellence, lies in the sublimity of his thoughts. There are others of the moderns who rival him in every other part of poetry; but in the greatness of his sentiments he triumphs over all the poets both modern and ancient, Homer only excepted. It is impossible for the imagination of man to distend itself with greater ideas than those which he has laid together

* That is, 'the supposed control exercised over human thoughts and actions by the influence of immaterial and invisible beings, or intimations derived in some way or other from another world.'—*Edinburgh Review*, vol. lxvi.

in his first, second, and sixth Books. The seventh, which describes the Creation of the World, is likewise wonderfully sublime, though not so apt to stir up emotion in the mind of the reader, nor consequently so perfect in the epic way of writing, because it is filled with less action.'—ADDISON, *No.* 279.

'Sublimity is the pre-eminent characteristic of the *Paradise Lost*. The sublimest parts are the revelations of Milton's own mind, producing itself, and evolving its own greatness.'—COLERIDGE, *Lecture X.*

19. 'If Milton's majesty forsakes him anywhere, it is in those parts of his poem where the Divine Persons are introduced as speakers. One may, I think, observe, that the author proceeds with a kind of fear and trembling, whilst he describes the sentiments of the Almighty. He dares not give his imagination its full play, but chooses to confine himself to such thoughts as are drawn from the books of the most orthodox divines, and to such expressions as may be met with in Scripture. The beauties, therefore, which we are to look for in these speeches, are not of a poetical nature, nor so proper to fill the mind with sentiments of grandeur, as with thoughts of devotion. The passions which they are designed to raise are a divine love and religious fear.'—ADDISON, *No.* 315.

'With regard to Milton's hardihood in carrying his imagination into the mysteries of the being of the Most High, and the unreserved freedom with which the Father and the Saviour are set before us in this dramatic epic, I believe that even the least sensitive reader must be conscious of an instinctive shrinking from many passages of the poem. It is in this, even more than in the character of the arch-fiend, that the *Paradise Lost* may blunt the sense of adoration, and lower, instead of raising, some of the emotions which sacred poetry ought to inspire.'—REED.

The language of irony contained in one speech of the Almighty, Bk. V. ll. 719—732, and the gross language of human passion contained in another, Bk. X. ll. 616—637, are grievously inconsistent with religious reverence.

20. 'Shakspeare's poetry is characterless, that is, it does not reflect the individual Shakspeare; but John Milton himself

is in every line of the *Paradise Lost*. His Satan, his Adam, his Raphael, almost his Eve, are all John Milton; and it is a sense of this intense egotism that gives me the greatest pleasure in reading Milton's works. The egotism of such a man is a revelation of spirit.'—COLERIDGE'S *Table Talk*.

'The poetry of these great men [Milton and Dante] has in a considerable degree taken its character from their moral qualities. They are not egotists. They rarely obtrude their idiosyncrasies on their readers.' 'Yet it would be difficult to name two writers whose works have been more completely, though undesignedly, coloured by their personal feelings.'—MACAULAY'S *Critique on Milton*.

21. 'It is not sufficient that the language of an epic poem be perspicuous unless it also be sublime. To this end it ought to deviate from the common forms and ordinary phrases of speech. The judgment of a poet very much discovers itself in shunning the common roads of expression, without falling into such ways of speech as may seem stiff and unnatural; he must not swell into a false sublime, by endeavouring to avoid the other extreme. In some authors the affectation of greatness often hurts the perspicuity of the style, as, in many others, the endeavour after perspicuity prejudices its greatness.'—ADDISON, *No.* 285.

22. 'The idiomatic style may be avoided, and the sublime formed, first, by the use of metaphors. I must, however, observe that the metaphors are not so thick sown in Milton, which always savours too much of wit; that they never clash with one another; and that he seldom has recourse to them where the proper and natural words will do as well.'

'Another way of raising the language, and giving it a poetical turn, is to make use of the idioms of other tongues. Virgil is full of the Greek forms of speech which the critics call Hellenisms. I need not mention the several dialects which Homer has made use of for this end. Milton, in conformity with the practice of the ancient poets, and with Aristotle's Rule, has infused a great many Latinisms, as well as Græcisms, and sometimes Hebraisms, into the language of his poem. Under this head may be reckoned the placing the

adjective after the substantive, the transposition of words, the turning the adjective into a substantive, with several other foreign modes of speech which this poet has naturalized to give his verse the greater sound, and throw it out of prose.'

'Milton, by the choice of the noblest words and phrases which our tongue would afford him, has carried our language to a greater height than any of the English poets have ever done before or after him, and made the sublimity of his style equal to that of his sentiments. Though I must confess that I think his style, though admirable in general, is in some places too much stiffened and obscured by the frequent use of those methods which Aristotle has prescribed for the raising of it.'

'What Aristotle calls *foreign language*, with which Milton has so very much enriched, and in some places darkened, the language of his poem, was the more proper for his use, because his poem is written in blank verse. Rhyme, without any other assistance, throws the language off from prose, and very often makes an indifferent phrase pass unregarded; but where the verse is not built upon rhymes, there pomp of sound, and energy of expression, are indispensably necessary, to support the style.'—ADDISON, No. 285.

'Milton's sentiments and ideas were so wonderfully sublime, that it would have been impossible for him to have represented them in their full strength and beauty, without having recourse to these foreign assistances. Our language sank under him, and was unequal to that greatness of soul which furnished him with such glorious conceptions.'—ADDISON, No. 297.

'The connection of the sentences and the position of the words are exquisitely artificial; but the position is rather according to the logic of passion, or universal logic, than to the logic of grammar. Milton attempted to make the English language obey the logic of passion as perfectly as the Greek and Latin. Hence the occasional harshness in the construction.'—COLERIDGE, *Lecture X*.

'Milton has been accused of harsh inversions, ellipses, and frequent obscurity; but his darkness, we must remember, is never deliberate, and seldom very dense; and while the edges of his thought sometimes dip into clouds, the centre is always as the "body of heaven in its clearness."'—GILFILLAN.

23. 'Digressions are by no means to be allowed of in an epic poem. If the poet, even in the ordinary course of his narration, should speak as little as possible, he should certainly never let his narration sleep, for the sake of any reflections of his own. Milton's complaint for his blindness, his panegyric on marriage, his reflections on Adam and Eve's going naked, of the angels eating, and several other passages in his poem, are liable to exception; though I must confess there is so great a beauty in these very digressions, that I would not wish them out of his poem.'—ADDISON, No. 297.

24. 'Several of Milton's sentiments are too much pointed, and some degenerate even into puns; of this last kind, I am afraid, is that in the first Book, where, speaking of the Pygmies, he calls them *that small infantry*.'—ADDISON, No. 297.

25. 'Another blemish that appears in some of Milton's thoughts is his frequent allusion to heathen fables, which are certainly not of a piece with the Divine subject of which he treats. I do not find fault with those allusions where the poet himself represents them as fabulous, as he does in some places, but where he mentions them as truths and matters of fact.'—ADDISON, No. 297.

'His use of the Pagan mythology has often been objected to him as inconsistent with his reverence for the true belief and the Book of God. But he never introduces the heathen gods except as tributaries and captives. His *Dagons* fall down before Jehovah. He has preserved in his poetry, as in a vast museum, not a temple, the images of the fallen deities, with the word *Idols* labelled on them,—objects not of belief or reverence, but of curiosity or poetic interest.'—GILFILLAN.

26. 'He often affects a kind of jingle in his words, as in the following:—

"And brought into the world a world of woe;" "*Beseeking or besieging*;" "*Which tempted our attempt*;" "*At one slight bound high overleaped all bound*."—ADDISON, No. 297.

27. 'The last fault which I shall take notice of in Milton's style is the frequent use of what the learned call *technical words*, or terms of art. I have often wondered how Mr. Dryden could translate a passage out of Virgil in the following manner: "Tack to the larboard, and stand off to sea." Milton

makes use of *larboard* in the same manner. When he is upon building, he mentions Doric pillars, pilasters, cornice, frieze, architrave. When he talks of heavenly bodies, you meet with elliptic and eccentric, &c.'—ADDISON, No. 297.

28. 'The lines in which Milton has proposed the subject of his poem — "Of man's first disobedience," &c., are perhaps as plain, simple, and unadorned, as any of the whole poem, in which particular the author has conformed himself to the example of Homer and the precept of Horace. His invocation to a work which turns in a great measure upon the Creation of the World, is very properly made to the Muse who inspired Moses in those books from whence our author drew his subject, and to the Holy Spirit who is therein represented as operating after a particular manner in the first production of Nature. This whole exordium rises very happily into noble language and sentiment, as I think the transition to the Fable is exquisitely beautiful and natural.'—ADDISON, No. 303.

29. 'The catalogue of evil spirits has abundance of learning in it, and a very agreeable turn of poetry, which rises in a great measure from its describing the places where they were worshipped, by those beautiful marks of rivers so frequent among the ancient poets. The author had doubtless, in this place, Homer's Catalogue of Ships and Virgil's List of Warriors in his view.'—ADDISON, No. 303.

'For the enumeration of the Syrian and Arabian deities, it may be observed, that Milton has comprised in one hundred and thirty very beautiful lines [*P. L.* i. 392 — 521] the two large and learned syntagmas which Selden had composed on that abstruse subject.'—GIBBON'S *Decline and Fall*, &c., Note in chap. xv.

30. 'There are several strokes in the first Book wonderfully poetical, and instances of that sublime genius so peculiar to the author. Such is the description of Azazel's stature, and the infernal standard which he unfurls; as also of that ghastly light by which the fiends appear to one another in their place of torments,—the shout of the whole host of fallen Angels when drawn up in battle array,—the review which the Leader makes of his infernal army,—the flash of light which appeared

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upon the drawing of their swords,—the sudden production of the Pandæmonium,—and the artificial illuminations made in it.'—ADDISON, *No.* 303.

31. 'How strikingly is the Picturesque displayed in the description of Beëlzebub rising like a pillar of state. Milton has been charged with being rather a musical than a picturesque poet [*Coleridge*, *Lect.* X.]; but many passages confute the charge. Indeed, his blindness was certain to increase the outstanding distinctness and clearness of his imagery, as well as his sense of harmonious sound.'—GILFILLAN.

32. 'There are several noble similes and allusions in the first Book. And here I must observe, that when Milton alludes either to things or persons, he never quits his simile till it rises to some very great idea, which is often foreign to the occasion that gave birth to it. The resemblance, perhaps, does not last above a line or two, but the poet runs on with the hint, till he has raised out of it some glorious image or sentiment, proper to inflame the mind of the reader, and to give it that sublime kind of entertainment which is suitable to the nature of an heroic poem. Those who are acquainted with Homer's and Virgil's way of writing, cannot but be pleased with this kind of structure in Milton's similitudes. In short, if we look into the conduct of Homer, Virgil, and Milton, as the great Fable is the soul of each poem, so, to give their works an agreeable variety, their episodes are so many short fables, and their similes so many short episodes; to which you may add, if you please, that their metaphors are so many short similes. If the reader considers the comparisons of the Sun in an eclipse, of the sleeping Leviathan, of the bees swarming about their hive, of the fairy dance, in the view wherein I have here placed them, he will easily discover the great beauties that are in each of those passages.'—ADDISON, *No.* 303.

'If there be one circumstance more than another which sets him above Virgil and Homer, it is this, that he takes more violent possession of the mind of his reader by crowding upon him a phalanx of thick-coming thoughts. Satan's legions lie entranced upon the sea of fire thick as the leaves in the brooks of Vallombrosa. Here another poet might have ended; not so

Milton: they are, moreover, like the scattered sedge on the coast of the Red Sea when Orion hath vexed it with fierce winds. Still something more is wanted,—not to complete the simile, but to overwhelm the reader; and in throng Busiris and the Memphian chivalry, and floating carcasses, and broken chariot-wheels. The fallen Archangel is compared to the sun when he shines through the horizontal misty air, shorn of his beams: this is a splendid picture in itself, but Milton does not think it enough; he presses on with another magnificent feature,—the eclipse; nor is this all: the concomitant horrors of the disasters it is believed to portend,—perplexity to monarchs and revolution to nations are superadded,—and then the charm's wound up.'

'Now, for much of this profusion the poet is indebted to his reading. Such copiousness can only belong to the poet of a civilized age,—to the poet who can lay under contribution the stores of generations past,—whose possessions are by inheritance as well as by acquirement: without this, he would be apt to weary his reader for want of affluence and variety of matter.'—*QUARTERLY REVIEW*, vol. xxxvi.

33. In the very able article on 'Todd's Milton' from which the preceding extract is made, the writer advocates the affirmative side of the question—'whether the progress of society,—the advancement in civilization, and the moral habits and intellectual constitution which accompany it, operate favourably or unfavourably on poetry.' Moir, who thus states the question in his 'Treatise on Poetry,' adds that 'the tendency of most of the late inquiries into the question has been towards the opinion of its unfavourable influence;' but while he admits the unfavourable influence to some extent, he contends for several advantages with which poetry is benefited by civilization (pp. 24—27). Macaulay, in his critique on Milton, in the *Edinburgh Review*, maintained the unfavourable view of the effects of civilization on the arts, and considered therefore that Milton's poetry was a signal triumph over circumstances hostile to the production and appreciation of good poetry. 'Poetry,' he says, 'produces an illusion on the eye of the mind, as a magic lantern produces an illusion on the eye of the body. And as the

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magic lantern acts best in a dark room, poetry effects its purpose most completely in a dark age. As the light of knowledge breaks in upon its exhibitions — as the outlines of certainty become more and more definite, and the shades of probability more and more distinct — the hues and lineaments of the phantoms which it calls up grow fainter and fainter. We cannot unite the incompatible advantages of reality and deception, the clear discernment of truth and the exquisite enjoyment of fiction.'

34. 'In the angelic warfare of the poem, Milton has done whatever human genius could accomplish.' — 'The warlike part of *Paradise Lost* was inseparable from its subject. I feel too strong a reverence for Milton, to suggest even the possibility that he could have improved his poem by having thrown his angelic warfare into more remote perspective; but it seems to me to be most sublime, when it is least distinctly brought home to the imagination. What an awful effect has the dim and undefined conception of the conflict which we gather from the opening of the first Book! There the ministers of Divine vengeance and pursuit had been recalled, — the thunders had ceased "to bellow through the vast and boundless deep," and our terrific conception of the past is deepened by its indistinctness.'

'The array of the fallen Angels in Hell, the unfurling of the standard of Satan, and the march of his troops, — all this is magic and overwhelming illusion: the imagination is taken by surprise. But the noblest efforts of language are tried with very unequal effect, to interest us in the immediate and close view of the battle itself in the sixth Book; and the martial demons, who charmed us in the shades of Hell, lose some portion of their sublimity, when their artillery is discharged in the daylight of Heaven.' — CAMPBELL'S *Essay on Poetry*.

35. 'Many of the images which it [imagination] suggests, and the effect of which upon the mind is immediately felt by all lovers of poetry to be beautiful, can by no means be justified upon the principles of logic, or their coherence made clear to the understanding. "When Milton tells us of *darkness visible*," says a writer on poetry, (*Edinburgh Review*, 1825,) "we feel that he has uttered a fine paradox; we feel its truth, but can-

not prove it. And when in that appalling passage where the poet stands face to face with Night and Chaos in their dark pavilion, 'spread wide on the wasteful deep,' and says that —

by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon,

how is it possible to reconcile such expressions to a mere prosaic understanding? Darkness is, strictly speaking, absence of light. How then shall we say that it is visible, when we see only by the aid of light? And with respect to the *name* of Demogorgon, which *stands* by Orcus and Ades, how can such a phrase be justified by the rules of reason? Nevertheless, it is as magnificent as words can make it. It is clothed in a dark and spectral grandeur, and presses upon our apprehensions like a mighty dream." — *MOIR's Treatise on Poetry*.

36. 'I can understand, and allow for, an effort of the mind, when it would describe what it cannot satisfy itself with the description of, to reconcile opposites and qualify contradictions, leaving a middle state of mind more strictly appropriate to the imagination than any other, when it is, as it were, hovering between images. As soon as it is fixed on one image, it becomes understanding; but while it is unfixed and wavering between them, attaching itself permanently to none, it is imagination. Such is the fine description of Death in Milton.' — [Bk. II. ll. 666—673.]

'The grandest efforts of poetry are where the imagination is called forth, not to produce a distinct form, but a strong working of the mind, still offering what is still repelled, and again creating what is again rejected; the result being what the poet wishes to impress, namely, the substitution of a sublime feeling of the unimaginable for a mere image.' — *Collier's Lectures of COLERIDGE: VII.*

37. 'In their manner of treatment the two poets [Dante and Milton] differ immensely, though grandeur is the distinguishing peculiarity of each; but the grandeur of Dante seems to proceed from the intense earnestness with which he *realizes* his terrific or sublime creations, while that of the English poet seems rather to spring from *idealizing* the phantoms of his ima-

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gination. Milton affects us less (at least in his more terrible and sublime delineations) by what he says, than by what he leaves unsaid.'—SHAW'S *English Literature*.

'The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced not so much by what it expresses, as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the *Iliad*. Homer sets the images in so clear a light that it is impossible to be blind to them. Milton does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the key-note, and expects his hearer to make out the melody.'

'The only poem of modern times which can be compared with the *Paradise Lost* is the *Divine Comedy*. The subject of Milton, in some points, resembled that of Dante; but he has treated it in a widely different manner. The images which Dante employs speak for themselves; they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated. Their value depends less on what they directly represent, than on what they remotely suggest.'—MACAULAY'S *Critique on Milton*.

38. 'Against one insuperable difficulty Milton had to wrestle, all the way through his subject,—the inexplicable and inextricable confusion continually recurring between the properties of matter and spirit in his preternatural agency.'—MONTGOMERY'S *Memoir of Milton*.

'Milton wrote in an age of philosophers and theologians. It was necessary, therefore, for him to abstain from giving such a shock to their understandings as might break the charm which it was his object to throw over their imaginations. This is the real explanation of the indistinctness and inconsistency with which he has often been reproached. It was impossible for the poet to adopt altogether the material or the immaterial system. He therefore took his stand on the debateable ground. He left the whole in ambiguity.'

'The Spirits of Milton are unlike those of almost all other writers. His fiends, in particular, are wonderful creations. They are not metaphysical abstractions. They are not wicked men. They are not ugly beasts. Their characters are, like their forms, marked by a certain dim resemblance to those of men, but exaggerated to gigantic dimensions, and veiled in mysterious gloom.'—MACAULAY'S *Critique on Milton*.

39. 'Blank verse is measure without rhyme, and should always be in the heroic measure. To succeed in this requires a great sensibility of taste, an ear unerringly correct. The music not being aided by rhyme, it is frequently necessary to resort to inversions, in order to avoid being prosaic. The only poet that seems to have perfectly succeeded in this measure is Milton.'—EVERETT'S *English Versification*.

'In English, syllabic *quantity*, and even *accents*, are so undefined, that, according to the taste of the writer, both may be ruled at pleasure, if he have but an *ear*, at once so experienced and sensitive, to modulate his cadences in such a manner, that by the flow of the preceding syllables the reader shall be prepared to fall *inevitably* upon the precise rhythm which he had predetermined for the line.'

'Milton frequently innovates upon the high harmonies of his *accented* verse with the substitution of *quantities*; sometimes difficult at first sight to master, but generally admirable in effect, and heightening, even when harshest, the majesty of his strains. The boldest and most successful sally of the kind occurs in the menace of the spectre at Hell-gates to Satan.' [Bk. II. ll. 702—3.]—MONTGOMERY'S *Lectures on Poetry*, No. 3.

. The student would do well to peruse Dr. Johnson's 'Life of Milton, the masterly critiques by Lord Macaulay, Dr. Channing, and the writer in vol. xxxvi. of the Quarterly Review, Gilfillan's 'Life of Milton, and Critical Estimate,' (in Nicholl's edition of the Poems), and Montgomery's Memoir,' (in Bohn's edition of the Poems).

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EXAMINATION-QUESTIONS

ON

THE FIRST TWO BOOKS

OF

MILTON'S PARADISE LOST.

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EXAMINATION-QUESTIONS
ON
MILTON'S PARADISE LOST,

CHIEFLY FOUNDED ON BOOKS I. AND II.

1. Give the history of the composition of the *Paradise Lost*.
2. Write some remarks (a) on the question — whether a rude or a civilized age is more favourable to poetic genius; and (b) on the merits of Milton's poetry in relation to that question.
3. State and explain the distinguishing excellence of the *Paradise Lost* as a poem. Which of the books are especially characterised by that excellence?
4. What is (a) epic poetry? (b) heroic poetry? (c) blank verse?
5. Examine the propriety of calling the *Paradise Lost* an heroic poem.
6. Write some remarks on the merits of Milton's blank verse; and quote, if you can, from Book I. or II., any remarkable instances of imitative harmony or expression.
7. What is Alliteration? Quote, if you can, examples of Milton's use of it.

8. (a) What is meant by the Action of an epic poem?
(b) Examine the resemblance which the Paradise Lost bears to the Iliad and Æneid in the main features of the Action.
9. Examine the difficulty of the theme of Milton's Paradise Lost,—
 - (a) in relation to the paucity of materials which it afforded him;
 - (b) in relation to the peculiar nature of the characters.
10. Compare Milton's great poem with those of Homer and Virgil, as to the interesting nature of the theme.
11. (a) What is the *machinery* of an epic poem?
(b) What importance belongs to the machinery of the Paradise Lost, as compared with that of the Iliad or the Æneid?
12. What objection has been made to Milton's use of the Pagan mythology? Refer to any passage, in Book I. or II., that seems liable to such objection.
13. Compare Milton with Dante and with Shakspeare as regards the indications which their poetry gives of their own personal feelings.
14. Compare Milton and Dante with respect to the general character of their imagery.
15. Does Milton represent the fallen angels as material or immaterial beings? Write a few explanatory observations on this point.
16. Write some observations (a) on the comparative feebleness, and (b) on the want of due reverence,—imputed to Milton's representations of the Divine Persons as speakers.
17. (a) What state of things does it appear that Satan had expected to bring about by opposing the Most High?
(b) What is the moral of the Paradise Lost?

(c) Explain the following passage:—

The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.
What matter where, if I be still the same,
And what I should be, all but less than He
Whom thunder hath made greater?

18. (a) What are the main features in the character of Satan?
- (b) Quote some passages descriptive of his external appearance.
19. (a) In what way has Milton's delineation of Satan been supposed unfavourable to piety? (b) How has that supposition been shown to be ill founded?
20. (a) Who, next to Satan, are the four chief speakers in 'the Stygian council'?
- (b) What distinction is assigned to each of them in Scripture?
- (c) Sketch their several characters, as distinguished in the *Paradise Lost*.
- (d) What are the principal sentiments expressed by any one of them respecting their fallen condition and their prospects?
- () Give reasons why Moloch was the first and Beëlzebub the last speaker.
21. (a) What spirits are enumerated as 'the prime in order and in might,' who advanced one by one to the clear space where Satan and Beëlzebub stood?
- (b) Which of the speakers of the infernal assembly is not included in that enumeration? and why is he omitted?
- (c) What appears to have prompted Milton to introduce that enumeration? and what are its poetical merits?
22. Refer, if you can, to any instances, in Book I. or II., of Milton's digressing to bring in reflections of his own.

23. Milton has been accused of too frequently introducing technical words, or terms of art, deemed unsuitable for epic poetry : — can you refer to any particular instances of this fault in Book I. or II. ?
24. (a) What various means has Milton employed to give sublimity to his language ? and (b) what faults have resulted from his immoderate use of some of them ?
25. (a) What is the purpose of similies in poetry ?
(b) In what consists the peculiarity of many of Milton's similies ?
(c) Specify the various images occurring in his description of the intranced angels ; and shew that the whole of the description is proper to the occasion.
26. Refer to any passages, in the first two Books, that seem to you remarkably characterised by (a) poetic invention, (b) sublimity, (c) picturesque description.
27. Quote, or refer to, passages, in the first two Books, containing descriptions in which sublimity is raised —
(a) by vague or indefinite comparison ;
(b) by paradox, or a blending of contradictions ;
(c) by the substitution of a feeling of the unimaginable for a mere image.
28. Quote, or refer to, passages in which Milton shows his appreciation of the power of music.
29. In what senses, now unusual, does Milton employ (in Book I.) the following words : *battle* — *witnessed* — *urges* — *fail* — *vast* — *afflicted* — *populous* — *frequent* — *prone*.
30. Specify, with brief remarks, literary beauties which you may discover in the following passage, as regards (a) simile, (b) antithesis, (c) alliteration, (d) inversion, (e) use of abstract for concrete terms, (f) variety in the arrangement of analogous constructions, (g) variety in the position of the cæsura, or metrical pause :—

Cruel his eye, but cast
 Signs of remorse and passion, to behold
 The fellows of his crime, the followers rather,
 (Far other once beheld in bliss), condemned
 For ever now to have their lot in pain;
 Millions of spirits for his fault amerced
 Of Heaven, and from eternal splendours flung
 For his revolt; yet faithful how they stood,
 Their glory withered! as, when Heaven's fire
 Hath scathed the forest oaks or mountain pines,
 With singed top their stately growth, though bare,
 Stands on the blasted heath.

- (h) Refer to a passage of Scripture that may have suggested to Milton the supposition of one lost spirit being capable of lamenting the condition of another.*
31. (a) Describe briefly the poetical character of the exordium of the *Paradise Lost*.
- (b) Give a general grammatical analysis of the subjoined passage (Book II. 1—6).
- (c) Compare that passage with the first six lines of Book I., as regards the position of the principal sentence; and assign a *grammatical* reason for that position.
- (d) Point out the cæsural variety of the lines —
 High on a throne of royal state, which far
 Outshone the wealth of Ormus and of Ind,
 Or where the gorgeous East with richest hand
 Showers on her kings barbaric pearl and gold,
 Satan exalted sat, — by merit raised
 To that bad eminence.

* It has been argued against this supposition, that fear of aggravated torment, from reproaches on account of evil example, &c., may have been the real motive in the case referred to.

32. Referring to the following passage —

Powers and Dominions, Deities of Heaven : —
For, since no deep within her gulf can hold
Immortal vigour, though oppressed and fallen,
I give not Heaven for lost : from this descent
Celestial Virtues rising, will appear

More glorious and more dread than from no fall.

Explain, according to Analysis of Sentences, the office

(a) of each of the conjunctions *for*, *since*, *though*,
and *than* ; and (b) of each of the preposition phrases
in the passage.

(c) Parse, in an explanatory way, the word *lost*.

(d) Examine Milton's use of the word *her*.

(e) Point out abstract terms used for concrete.

33. Refer to the following passage :—

And now his heart

Distends with pride, and hardening, in his strength
Glories : for never, *since created man*,

Met such embodied force, as, named with these,

Could merit more than *that small infantry*

Warred on by cranes ; though all the giant brood

Of Phlegra with the heroic race were joined

That fought at Thebes and Ilium, on each side

Mixed with auxiliar gods ; and *what resounds*

In fable or romance of Uther's son

Begirt with British and Armoric knights.

(a) In what connection with the poem does the above
passage occur ?

(b) Explain the passage by a simple prose translation.

(c) Criticise the expressions in italics, as to their style
or import ; and parse the expressions *could merit*, *warred*
on, *that fought*.

(d) Give some explanation of the 'infantry warred on
by cranes,' the 'brood of Phlegra,' and the historical
allusions.

34. (a)

(b)

(c)

(d)

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34. (a) In what connection with the poem do the following passages occur?
- (b) Refer to parallel passages in the second Book.
- (c) Explain the superstition referred to in the second passage.
- (d) Parse the words in italics in the first passage; and explain, according to Analysis of Sentences, the italicised expressions in the second.
- (1) Space may produce new worlds; *whereof* so rife
 There went a fame in Heaven that he ere *long*
 Intended to create, and therein plant
 A generation, whom his choice regard
 Should favour *equal* to the sons of Heaven.
- (2) [Like] faery elves
 Whose midnight revels, *by a forest side*
 Or fountain, some belated peasant sees,
 Or dreams *he sees*, while over-head the moon
 Sits *arbitress*, and *nearer* to the earth
 Wheels her pale course.
35. (a) What is the scriptural foundation of Milton's Allegory of Sin and Death? (1.) Write some observations on its merits as a constituent portion of the poem, and as an allegory apart from the poem.
36. In the subjoined passage—(a) Explain the significance of the expressions in italics, and (b) the grammatical construction of the second of these expressions.
- (c) What other words in the passage are similar in rhetorical character to the second expression?
- (d) Point out any instance of remarkable compression or condensation of thought.

Next came one

Who *mourned in earnest*, when the captive ark
 Maimed his brute image, *head and hands lapt off*

In his own temple, on the grunsel edge,
Where he fell flat, and *shamed his worshippers*.

37. With what meanings, now unusual, do the following words occur in the second Book?—*mortal—success—insulting—exercise—abolished—fatal—humane—converse—unmoved—fame—intend—sublime—admired—redounding—ruin—intercourse—influence.*
38. In the second Book, what allusion is there (a) to the Argonautic expedition? (b) to the Gorgon Medusa? (c) to the Olympian games? (d) to the constellation Serpentarius?
39. Give a detailed grammatical analysis of the passage—
But thou, O Father, I forewarn thee, shun
His deadly arrow; neither vainly hope
To be invulnerable in these bright arms,
Though tempered heavenly; for that mortal dint,
Fave he who reigns above, none can resist.
40. What etymological description does Milton give of the four chief rivers of the infernal world?
41. (a) Examine the poetical merits of the subjoined passage.
(b) Explain the phraseology in italics.
(c) Give a detailed grammatical analysis of the last three lines.
- Back to thy punishment,
False fugitive, and to *thy speed add wings*,
Lest with *a whip of scorpions* I pursue
Thy lingering, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before.
42. (a) Explain the allusions to classic fable in the subjoined passage.
(b) What are some of the other ways in which the fallen angels try to beguile the time till their great chief return?

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- (c) Give a detailed grammatical analysis of the lines in italics.

Others, with vast Typhoean rage more fell,
 Rend up both rocks and hills, and ride the air
 In whirlwind; Hell scarce holds the wild uproar:
*As when Alcides, from Æchalia crowned
 With conquest, felt the envenomed robe, and tore
 Through pain up by the roots Thessalian pines,
 And Lichas from the top of Ceta threw
 Into the Euboic sea.*

43. (a) Give a general grammatical analysis of the sub-joined passage.
 (b) Explain the construction of *than* and *except*.
 (c) Examine the metaphorical connection between the words *sat* and *engraven*; and thence infer what figure of speech is exemplified in the words *deliberation* and *care*.

Such applause was heard
 As Mammon ended, and his sentence pleased,
 Advising peace; for such another field
 They dreaded worse than Hell: so much the fear
 Of thunder and the sword of Michäel
 Wrought still within them; and no less desire
 To found this nether empire, which might rise
 By policy, and long process of time,
 In emulation opposite to Heaven.
 Which when Beëlzebub perceived, than whom,
 Satan except, none higher sat, with grave
 Aspect he rose, and in his rising seemed
 A pillar of state; deep on his front engraven
 Deliberation sat, and public care.

44. Give a general, and also a detailed, grammatical analysis of the first of the following passages; and a general analysis of the second and the third.

- (1) Who but felt of late,
When the fierce foe hung on our broken rear
Insulting, and pursued us through the deep,
With what compulsion and laborious flight
We sunk thus low?
- (2) Who knows,
Let this be good, whether our angry Foe
Can give it, or will ever? how he can,
Is doubtful: that he never will, is sure.
- (3) Our torments also may in length of time
Become our elements; these piercing fires
As soft as now severe, our temper changed
Into their temper, which must needs remove
The sensible of pain. All things invite
To peaceful counsels, and the settled state
Of order, how in safety best we may
Compose our present evils, with regard
Of what we are, and where, dismissing quite
All thoughts of war.

45. Refer to the following passage:—

Whom shall we send
In search of this new world? whom shall we find
Sufficient? who shall tempt with wandering feet
The dark, unbottomed, infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his aery flight
Upborne with indefatigable wings
Over the vast abrupt, ere he arrive
The happy isle?

- (a) Specify any thing poetical in the phraseology, or excellent in the versification, of the above passage.
- (b) Scan the monosyllabic line; and show how it is exempt from that mimicking censure of Pope—
'And ten low words oft creep in one dull line.'

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46. Referring to the following passage—

Their rising *all* at once, was as the *sound*
Of thunder heard *remote*. Towards him they bend
With awful reverence *prone*; and as a god
Extol him *equal* to the Highest in Heaven:
Nor failed they to *express* how much they praised,
That for the general safety he despised
His own: for neither do the Spirits damned
Lose all their virtue; lest bad men should boast
Their specious deeds on earth, which glory excites,
Or close ambition, varnished o'er with zeal.

(a) Parse the words in italics.

(b) Explain the words *prone*, *praised*, and *neither*, and the phrase *lose all their virtue*. What is the force of the word *lest*?

(c) What part of the passage is a reflection of the poet's own? and what has been erroneously argued from it respecting his sentiments?